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THE INTERNATIONAL DESIGN AUTHORITY

AUGUST 2019



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Clockwise from top left: Stairs wrap around a Jenny Holzer bench at the California home of art patrons Edythe and Eli Broad, Wall-to-wall iron bookshelves in a Mérida, Mexico, residence. Keith Simpson's ceramic vessels for Fort Makers, Family photographs climb a stairwell in a Brooklyn townhouse. Greenery flourishes at a country retreat in upstate New York.

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A New York City family room by Jamie Drake.

GRAND TOUR

Designer Brian Sawyer shares more of his historic-house road trip (page 34) in a video that crisscrosses the English countryside and spans centuries of spectacular design. archdigest.com/go/englishcountryestates



Calvin Klein Home's Chalet bed linens.

COLORFUL CHARACTERS

Crazy about color? See the shades that have the pros smitten in our special roundup revealing the go-to palettes of top architects and decorators. archdigest.com/go/favoritecolors

The Cuixmala hotel on Mexico's Pacific Coast.



SUPER NATURAL

Get inspired to take your next vacation to the wild side with a slide show of amazing luxury hotels located inside wildlife refuges and nature preserves. archdigest.com/go/naturehotels



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hile visiting Tokyo several weeks ago, Sam Cochran, the features editor of Architectural Digest, made the trek to the city's sublime St. Mary's Cathedral, a 1964 stainlesssteel-clad masterpiece by Kenzo Tange. "It was totally out of the way," Sam told me, "but honestly the highlight of my entire trip." The smart hashtag he used for his Instagram snapshot of the cathedral, #architecturebucketlist, immediately prompted an ongoing discussion at *AD*'s offices about the inspiring landmarks one must see in a lifetime.

It's often surprising what even serious jet-setters have not yet found the time to experience firsthand. For instance, when I invited Carlos Souza—PR maestro, Valentino brand ambassador, and one of my most social and well-traveled friends—to a private tour of Philip Johnson's Glass House last fall, his response was swift. "My darling," he announced, "this would be a dream come true." Though that modernist icon is now checked off Carlos's personal list, the Egyptian pyramids, Cambodia's Angkor Wat, and Burj Khalifa in Dubai remain.

And I share a few dream destinations with another friend, fashion designer Tomas Maier— Pavlovsk Palace, Louis Kahn's Salk Institute, and Chatsworth House. I'd also add Casa Malaparte, Isamu Noguchi's studio in Japan, the Villa Kérylos, England's wild Oriental-fantasy Brighton Pavilion, and the Golden Temple in Amritsar, India. Yet in truth, even a drive-by of the Jefferson Memorial in Washington is still enough to take my breath away.

Be sure to let us know the amazing design landmarks you've visited by hashtagging those Instagram photos with #ADarchitecturebucketlist. We'll post our favorites to our @archdigest

> profile and online at archdigest.com. If you get out there and find inspiration in the world's most beautiful places, we promise we will too. But remember, life is more than a series of selfies and check marks, so savor the moment. And perhaps return—a single visit to a truly special place is rarely enough.



Architect Lee Mindel-who writes the Architect's Eye blog for archdigest.comwith me a few years ago at the iconic Villa Savoye, a 1931 design by Le Corbusier and Pierre Jeanneret just outside Paris.

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LETTERS





From left: An Aspen, Colorado, home designed by Bohlin Cywinski Jackson and Shelton, Mindel & Assoc. The June cover.

ISLAND ROMANCE

The May Travels story wonderfully sums up Cuba's current transformation ["Cuba Calling"]. In April I went on a cultural tour of the country with the Art Gallery of New South Wales. We were spoiled by the beauty of the art and the explosive nature of the salsa and rumba. A must-see for anyone who has the opportunity to visit is the work of Havana-based painter and sculptor José Fuster, who is thought of as the Picasso of the Caribbean. A complex of more than 80 houses in the city's Jaimanitas neighborhood, dubbed Fusterlandia, is adorned with his designs.

> MARIE NESBITT Sydney

ALL TURNED AROUND

I do my browsing and reading on an iPad in the horizontal mode, and I'm finding the new portrait layout of Architectural Digest's digital edition not only more difficult to read but also very restricting with regard to appreciating the photography. Switching the device's orientation mid-article to view an occasional wider image is frustrating. I can only guess that there was commercial reasoning behind the change, and I know that it wouldn't have been made lightly. I won't go back to purchasing the hard copy due to the digital version's flexibility and environmental benefits, but I find that this format limits the overall experience of the digital edition.

> CAROLYN ALCHIN Toronto, Australia

Thank you for your comments; reader feedback is very important to us. AD's digital edition is continually evolving, and we're always exploring exciting ways to showcase our signature photography. The new, predominantly vertical format allows us to share even more exclusive content each month—plus, it downloads faster. We will be sure to take your concerns into consideration as we strive to enrich the reader experience. For new tablet users, visit archdigest.com/app to download our digital edition. —THE EDITORS

REMAINING NEUTRAL

I love AD and always read it cover to cover, but I have a bone to pick. I understand that many of the people you profile are Democrats. I must assume, though, that a portion of your readership doesn't align itself with that party. A homeowner's support of certain politicians-for example, Hillary Clinton in "A New Tradition" [June]—is something I couldn't care less about. And, really,

what do those beliefs have to do with architecture? I suggest eliminating political references altogether. Or, please throw in a Republican once in a while, recognizing, of course, your cover story on Laura and George W. Bush's Texas ranch in last year's August issue ["Texas Triumph"]. Otherwise, keep up the great work.

> TOM PIERSON Austin, Texas

FRIENDLY SUGGESTION

Nothing brings me as much joy as receiving the new issue of AD in the mail. I've been obsessed with the magazine since I was 14 (my dad has had a subscription for many years). I'm writing to ask if you've seen the amazing new Halifax Central Library, designed by Schmidt Hammer Lassen and Fowler Bauld & Mitchell. You should take a look-I think it would make for an interesting article.

> NIAMH FRASER Halifax, Nova Scotia

We welcome your comments and suggestions. Letters to the editors should include the writer's name, address, and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, Architectural Digest, 1 World Trade Center, New York, NY 10007. Letters may be edited for length, clarity, and style and may be published or otherwise reused in any medium.

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This year's event relocated to a large space at Pier 92 and featured record crowds. Thanks to the generosity of sponsors and attendees of its COCKTAILS BY DESIGN and Gala dinner events, DIFFA raised more than \$800,000 in support of its mission.

For more information please visit DIFFA.org.











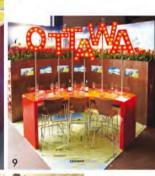
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DISCOVERIES



TRAVEL Mountain Highs

It's no secret that Aspen-best known as a buzzy ski destination—is scenic bliss in summer. And what better time to visit than during the Aspen Art Museum's three-

day annual benefit, ArtCrush, which kicks off with the WineCrush tasting event on July 29 (aspenartmuseum.org). Heidi Zuckerman, the museum's director, guides the way. . . .

Get a Boost: "Most people need a bit of caffeine the morning after WineCrush. Personally I'm not much of a coffee drinker-I go for matcha lattes—but SO café, on the rooftop of the museum's yearold Shigeru Ban building, makes the best. Lunch there is also my favorite. I have the burrata more than one should."

First Look: "Don't miss PreviewCrush, which is open to the public and offers a chance for anyone who's interested to peruse the benefit auction. All the artists, dealers, and collectors attend." Trail Fix: "My favorite hike is the Hunter Creek loop. It's close to town, with immediate uphill, some bouldering, and the sounds of rushing water. At the top you get a beautiful bird's-eye view." Show Time: "Our summer exhibitions are must-sees. We've paired the awe-inspiring Chris Ofili survey, which comes to us from Manhattan's New Museum, with a smaller show of spirit photography. Aspen has always lived harmoniously with ghosts." See and Be Seen: "Everyone goes to the bar at the Cache Cache bistro, which has a killer wine list." -SAM COCHRAN

SHOPPING

MAKE IT POP

Considering how much subway-station graffiti was part of New York artist Keith Haring's oeuvre, it's high time someone put his work on tiles.

Now the Keith Haring Foundation has partnered with the Italian company Ascot Ceramiche on a line of tile designs (prices start at \$13 per tile), plus a heart mural (\$1,500) made up of a grid of 16 tiles. Whether installed in a bathroom or as a backsplash, the collection packs a seriously playful punch. Available at Hastings Tile & Bath; hastingstilebath.com—HANNAH MARTIN





RESTAURANTS

TOP BRASS

by Ascot

Ceramiche.

One of London's most anticipated restaurants, Le Chabanais, has opened in the Mayfair district. The new spot is the brainchild of film producer Varun Talreja and Inaki Aizpitarte, the Basque owner-chef of Paris's hottest modern bistro, Le Chateaubriand, and one of the early players in the more casual bistronomie movement. Le Chabanais's cuisine remains true to Aizpitarte's signature synthesis of French classics and Asian and South American influences but includes native English ingredients sourced by head chef Paul Boudier. Architect Clément Blanchet envisioned a bold, tactile aesthetic, lining the space in unbroken sheets of brass punctuated with richly veined dark-marble surfaces. And of course, no starched tablecloths. *lechabanaislondon.com* -A.B.





Treasures galore hit the auction block this autumn. Among the highlights is a vast trove of Eames designs some 300 pieces in total—from Los Angeles dealer Joel Chen's collection, offered by Wright in Chicago September 10. In New York, Christie's will present exceptional Chinese works from four private collections during its fall Asian sales, held September 15-18; an 18th-century celadon-glazed moon flask is predicted to bring upwards of \$1.5 million. And collectors of pedigreed antiques will surely be champing at the bit over Sotheby's New York's October 23 sale of a Virginia equestrian estate's venerable contents. -s.c.



EXHIBITIONS

ALL ABROAD!

FIVE MAJOR EUROPEAN SHOWS THAT ARE WELL WORTH THE TRIP:

- At London's Victoria & Albert Museum, "The Fabric of India" explores that nation's textilemaking traditions through some 200 ornate examples, including densely embroidered garments, block-printed ceremonial cloth, and a showstopping 18th-century tent. October 3-January 10; vam.ac.uk.
- Denmark's Louisiana museum kicks off a traveling Scandinavian survey of works by artist Yayoi Kusama, the beloved queen of psychedelic polka dots. September 17–January 24; louisiana.dk.
- "Picasso.mania," at the Grand Palais in Paris, showcases great works by the Spanish master (some of them from his family's own collection) mounted alongside pieces they influenced, by David Hockney, Jeff Koons, Roy Lichtenstein, and more. October 7–February 29; grandpalais.fr.
- In Stockholm, the Moderna Museet will team with the ArkDes architecture and design center to produce a blockbuster joint exhibition
 - on **Olafur Eliasson**, the visionary talent known for his daring light-based installations and public commissions. October 3-January 17; modernamuseet.se.
 - Three pioneers of Austrian modernism take center stage at Vienna's Belvedere museum in "The Women of Klimt, Schiele, and Kokoschka," which looks at the trio's seductive-at times edgy-depictions of the female form. October 22-February 28; belvedere.at. -s.c.

Left, clockwise from top: A spectacular tent once used by Tipu Sultan, an 18th-century ruler of Mysore, will be reconstructed at London's Victoria & Albert Museum. Marie-Thérèse au béret bleu by Picasso, Japanese art star Yavoi Kusama.



DISCOVERIES | FALL PREVIEW



ARCHITECTURE Rise and Shine

When the inaugural Chicago Architecture Biennial debuts on October 3, it will mark the largest survey of the contemporary field ever mounted in the U.S., with more than 60 firms participating. But the three-month-long extravaganza won't be the only architectural newsmaker this fall. Designed by the firm Diller Scofidio + Renfro. the Broad museum opens its doors September 20, bringing the jaw-dropping art collection of Edythe and Eli Broad to downtown Los Angeles. (To see the couple's L.A. home, turn to page 54.) October 9, the ribbon will be cut on the Grace Farms cultural center, a glorious 75-acre estate in New Canaan, Connecticut, anchored by a sinuous building by the Pritzker Prize-winning firm SANAA. And on October 25, the Columbus Museum of Art in Ohio unveils its new wing, a light-filled 50,000-square-foot space conceived by local studio DesignGroup. -s.c.



This fall's collectible art-book crop includes The Rise of David Bowie 1972-1973 (left) and Naomi Campbell (below).

BOOKS SPECIAL EDITIONS

Four highly collectible limited-edition releases: • GIORGIO ARMANI (RIZZOLI, \$350) This monograph spotlights key moments throughout Armani's career of impeccable Italian tailoring—

Richard Gere's scene-stealing wardrobe in American Gigolo, for one.

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- NAOMI CAMPBELL (TASCHEN, PRICE UPON REQUEST) Provocatively cased in a "bust" sculpted in the shape of Campbell's torso, this stunning signed book features the supermodel in some of fashion's most unforgettable images.
- VENETIAN SYNAGOGUES (ASSOULINE, \$895) Encased in a hand-bound box. this volume presents lavish shots of some of Venice's lesser-known architectural jewels: the interiors of the city's five principal synagogues. —FIONA MURRAY



... that when the Faena Hotel Miami Beach opens in November, guests will arrive to find magnificent murals by Argentine artist Juan Gatti gracing the doubleheight lobby, which was devised (along with the rest of the property) by movie director Baz Luhrmann and his wife, costume maven **Catherine Martin** . . . that French chef Joël Robuchon will bring L'Atelier de Joël Robuchon back to New York City later this year at the downtown Brookfield Place shopping center, adding to the sleek waterfront complex's rising profile . . . that design-savvy filmmaker Nancy Meyers has cast a charming Brooklyn brownstone alongside Anne Hathaway in the new movie The Intern, out September 25 . . . that theater devotees are marking their calendars for Keira Knightley's October Broadway debut, in which she plays an adulterous young woman married to her cousin in an adaptation of Émile Zola's Thérèse *Raquin* . . . that to commemorate the L.A. Opera's 30th anniversary season, Placido Domingo will star in a revival of **Woody Allen's** 2008 production of Puccini's Gianni Schicchi, which uses staging inspired by black-and-white Italian comedies of the 1940s and '50s... that this October the New York **Botanical Garden** will begin planting a million daffodil bulbs in celebration of its 125th birthday next year . . . that Manhattan gallerist Joan B. Mirviss already has a lengthy wait list for her September show of work by Fujikasa Satoko, a Japanese ceramist whose swirling drapery-like creations can be found in the collection of the Metropolitan Museum of Art.

-MITCHELL OWENS









Designer Mark D. Sikes's chic furniture for Soane Britain brings rattan back indoors

sk Mark D. Sikes about rattan furniture and the Los Angeles decorator gets practically evangelical. "Mark Hampton, Michael Taylor, and Marella Agnelli all used a lot of rattan in their rooms," he enthuses. "Yet most people still think of it as an outdoor element."

To help correct the situation, he teamed with London-based furnishings firm Soane Britain to devise the Lily collection of woven wonders for indoor use, each fetching piece handmade by English artisans. "I have an all-American aesthetic, but I've always been a huge admirer of Soane," Sikes explains. "The company's work exemplifies impeccable craftsmanship and also has a sense of whimsy. It's a complete art form."

Named for the designer's French bulldog, the Lily line was launched in May at Sikes's wildly admired dining room for the Kips Bay Decorator Show House in New York. Deployed amid wall-to-wall red gingham, the table and chairs lightweight creations Soane cofounder Lulu Lytle calls "airy but solid" brought a casual West Coast vibe to the manorial space.

Among the pieces in the range are an armchair whose eye-catching base brings to mind breeze-rippled fabric, a drum table informed by garden stools, and a tailored slipper chair in the manner of American style icon Billy Baldwin. Additional models, including a sofa and a dog bed, will be released in November. soane.co.uk —TIM MCKEOUGH

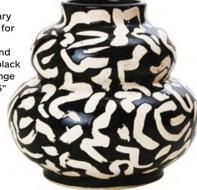


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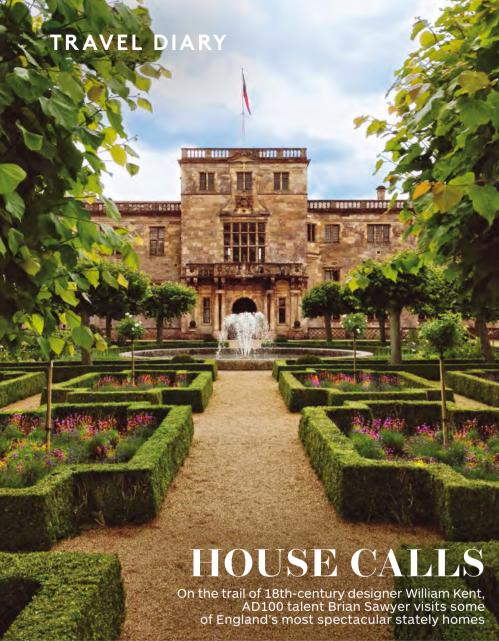
Cool meets classic in artist Mark Simpson's ceramic vessels for Fort Makers

eith Simpson's ceramics push traditional earthenware into unexpected territory, marrying disparate ideas, references, and techniques. Such creative synthesis is central to the ethos of Fort Makers, the Brooklyn-based collective that tapped Simpson for its first outside collaboration, a series of boldly hued abstract-patterned vessels. The cast pots are based on original forms that the ceramist, who lives in western New York, spins on a specialty plaster wheel. He views the shapes as human figures—broad-shouldered, slim-waisted, heavy-bottomed. After the vessels are painted with brushstrokes of wax resist, they are dipped in black, red, yellow, or cobalt glaze and then fired in a kiln, melting the wax to reveal whorls of negative white space amid glossy color. The finished pieces in the collection—cheekily dubbed Primary Resist-are at once classic and contemporary, lyrical and graphic, painterly and functional. Says Simpson, "I'm always trying to put contrasting ideas together to see what happens." fortmakers.com — HADLEY KELLER

Above: Keith Simpson's Primary Resist ceramics for Fort Makers in yellow, cobalt, and red. Right: The black version. Sizes range from 6.5" to 12.5" tall, and prices start at \$320.







Clockwise from above: Designer Brian Sawyer's recent tour of English country manors included Wilton House, a Wiltshire estate where eminent 18th-century architect William Kent oversaw much of the decor. The author outside Houghton Hall in Norfolk. A leafy inner courtyard at Dyrham Park, an English Baroque mansion in Gloucestershire.





t least once a year I like to take an inspirational trip abroad to see historic houses and gardens. Last summer, with the goal of seeking out works by the 18thcentury British design polymath William Kent, I made a mad four-day dash around the English countryside with a fellow enthusiast to tour a handful of estates where Kent left his gracious mark-as well as visit a couple of others we simply couldn't resist. Known for his work as an architect, decorator, landscape designer, and painter, Kent could-and by all accounts would-design anything under the sun. This is a quality I admire a great deal and one we aim for at my New York City firm, Sawyer | Berson.

For our first two days on the Kent trail, our home base was Oxford, specifically the Old Bank Hotel, which occupies an elegant 18th-century Georgian bank and has views of some of the university's most beautiful buildings. After a hearty proper English breakfast, we headed for Wiltshire to see Wilton House, the imposing seat of the earls of Pembroke for more than four centuries. Topping the list of highlights at this Palladian extravaganza are the famous 17th-century Single Cube and Double Cube state rooms by architect Inigo Jones. Kent was responsible for much of the decoration and furnishings, my favorite being a huge knockout sofa with arms carved as leafy, tongue-wagging creatures straight out of an Arcimboldo painting. →



TRAVEL DIARY





Clockwise from left: Delft tiles ornament the kitchen at Dyrham Park. The moat garden at Blickling Hall, a Jacobean jewel in Norfolk. An arched portico at Rousham House, near Oxford, where Kent did significant architectural work and interior decoration. The magnificent Palladian façade of Houghton Hall. Rousham's well-preserved gardens.







Kent had no role in our next stop, Dyrham Park, which will be familiar to fans of the film The Remains of the Day. Situated in a valley near Bath, it is the most intimate of the houses we saw. Everything about the English Baroque architecture and Dutch-style interiors seems to embrace you. In addition to the many charming pieces of delftware and blue-and-white tiles, perhaps my favorite moment at Dyrham was the trompe l'oeil painting that concludes a stately enfilade of rooms on the East Range: Samuel van Hoogstraten's A View Down a Corridor.

That evening, back in Oxford, we enjoyed a classic Hereford rib of beef at the terrific Magdalen Arms gastropub. If you're ever in the city, this is a must. Our meal came with sautéed marsh samphire, a seasonal delicacy from saltwater flats that I've dreamed about ever since.

Day two began at nearby Rousham House, which is renowned for Kent's multidisciplinary contributions. As explained to us by the charismatic chatelaine, Angela Cottrell-Dormer, Kent made major additions and renovations to the original 17thcentury structure, while also laying out the splendid gardens and overseeing a good bit of the decor. In my favorite Kent room, the Painted Parlour, everything is perfectly scaled to the modest proportions of the space (formerly the kitchen), providing a fascinating contrast to the grander rooms he so often designed.

The grounds at Rousham, meanwhile, are among Kent's greatest, and, happily, nearly all the features he created are still intact. He was one of the initiators of the naturalistic English-style garden, and writer Horace Walpole called the park at Rousham "the most engaging of all Kent's works," playfully dubbing it Kentissimo. Beneath the arches of the Praeneste terrace, one can sit on Kent's garden benches, taking in vistas of the Cherwell Valley. Closer to the house are delightful flower and vegetable gardens as well as an enchanting dovecote-all completed before Kent. These gardens were bursting with color and texture but, unfortunately, also with the hideous screeching of peacocks! →

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TRAVEL DIARY



A more tranquil atmosphere prevailed back in Oxford, at the Old Bank Hotel's **Quod Brasserie & Bar,** where a meal of traditional English crab mayonnaise followed by a savory roasted cod with green peas and dill put a sublime cap on the day.

In the morning we set out for Norfolk to see the pre-Kent masterwork **Blickling Hall**, a Jacobean redbrick stunner with splashy turrets and gables that's built on the site where Anne Boleyn was born. Of all its remarkable rooms, perhaps most impressive is the 18th-century Chinese Bedroom, with its original wallpaper and Rococo plasterwork. Outside, the acres of lawns and flower parterres are glorious, but for me the loveliest part was the grassy moat garden surrounding the house.

We spent that evening in Cambridge, checking into the **Hotel du Vin**, by far the most compelling place to stay in this breathtaking city. The hotel also has one of the town's top restaurants, **Bistro du Vin**, where we had the most delicious sea scallops with smoked eel as well as winebraised beef cheeks.

Next on our list was majestic **Houghton Hall** in Norfolk. The house was designed in the 1720s for Robert Walpole, Britain's first prime minister, by James Gibbs and Colen Campbell, with Kent as the interior architect and decorator for the main



From left: Kent devised Houghton's showstopping marble, stucco, and limestone Stone Hall. The grounds at Holkham Hall in Norfolk. Original wallpaper and Rococo plasterwork in Blickling Hall's Chinese Bedroom.

rooms. Immaculately preserved, the residence retains many of its original furnishings, though its collection of important paintings was sold in 1779 to Catherine the Great. Particularly notable is Houghton's Stone Hall, with its carvings, plasterwork, and noble mahogany furniture, all of which Kent meticulously conceived together. I also love the Green Velvet Bedchamber, with its spectacular canopy bed by Kent. The soaring headboard, its top in the form of Venus's shell, would look at home on a set for Wagner's Tannhäuser. (The cost of the bed trimmings in 1732 would be a staggering \$270,000 today.) The walls of the Grand Staircase boast grisaille panels painted by Kent himself, while the grounds feature razor-sharp boxwood hedges and wonderful rustic elements such as an obelisk cut from a single tree.

The final stop on our itinerary was Holkham Hall. Built for Thomas Coke, the first Earl of Leicester, in the 1750s, the colossal Palladian mansion was designed by Kent in collaboration with Coke's friend Lord Burlington. Though Kent died before the project was completed, he laid out much of the original park and gardens as well as a great deal of the interior architecture and decor. I was especially captivated by the Saloon, with its walls upholstered in a sumptuous plum-color fabric, and by the extraordinary Long Library, where I felt a strange sense of familiarity. It was as perfectly scaled and detailed as Rousham's Painted Parlour. And, sure enough, just as that room had been devised entirely by Kent, I learned that this space was too. -BRIAN SAWYER



THE DETAILS

COUNTRY HOUSES

Note: Check the days and hours each house is open before your visit.

Blickling Hall Blickling, Norfolk; +44-126-373-8030;

nationaltrust.org.uk/blickling-estate. **Dyrham Park** Dyrham, Gloucestershire; +44-117-937-2501; nationaltrust.org.uk/dyrham-park.

Holkham Hall Wells-next-the-Sea, Norfolk; +44-132-871-0227; holkham.co.uk. Houghton Hall King's Lynn, Norfolk; +44-148-552-8569; houghtonhall.com. Rousham House Rousham, Oxfordshire; +44-186-934-7110; rousham.org. Wilton House Wilton, Wiltshire; +44-172-274-6714; wiltonhouse.co.uk.

RESTAURANTS

Bistro du Vin 15–19 Trumpington St., Cambridge; +44-844-736-4253; hotelduvin.com.

The Magdalen Arms 243 Iffley Rd., Oxford; +44-186-524-3159; magdalenarms.co.uk. Quod Brasserie & Bar 92-94 High St., Oxford; +44-186-520-2505; quod.co.uk.

HOTELS

Hotel du Vin 15–19 Trumpington St., Cambridge; +44-844-736-4253; rooms from \$390/night; hotelduvin.com. Old Bank Hotel 92–94 High St., Oxford; +44-186-579-9599; rooms from \$350/night; oldbank-hotel.co.uk.



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ON THE MARKET

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Sintra, Portugal

18 BEDROOMS 17 BATHS **3 HALF BATHS** 21,000 SQ. FT. \$20 MILLION

PEDIGREE: Just 30 minutes by car from Lisbon, this 16thcentury manorknown as Quinta do Vinagre-was

originally built for a local bishop. In 1964 the estate was bought by French-American oil tycoon Pierre Schlumberger, who updated it with the help of architect Pierre Barbe. **PROPERTY VALUES:** The Colares River runs through the 103 manicured acres, which encompass a muscatelproducing vineyard. Among the outbuildings are staff guarters, stables, and a dairy. TALKING POINT: A ball hosted here in 1968 drew a boldface crowd of 1,500, including actresses Audrey Hepburn and Gina Lollobrigida. **CONTACT:** Sotheby's International Realty, +351-91-922-8919

Southfield, Massachusetts

PEDIGREE: Anchoring this 225-acre spread is an 1860 Colonialstyle farmhouse that was renovated by AD100 architect Daniel Romualdez in 2008. Inside the residence, wood paneling and exposed beams strike a tone both rustic and refined. PROPERTY VALUES: The grounds boast meadows, equestrian trails, a 1740 guesthouse, two barns, and a silo. TALKING POINT: A screened porch, which is hospitable even in colder months thanks to seasonal windows and a radiantheat floor, is the perfect spot for enjoying woodland vistas.

> **CONTACT:** Betsy Little Real Estate, 860-542-5020





4 BEDROOMS 3 BATHS 4,300 SQ. FT. \$9.5 MILLION

Montecito, California

PEDIGREE: Set against the scenic Los Padres National Forest, this 2012 modernist house by architect

Barbara Bestor was designed for entertaining, with an open plan, a central courtyard, and sliding window walls that merge indoors and out. Rugged accents, from wide-plank floors to timber-clad ceilings, warm the interiors' clean lines and sleek surfaces.

PROPERTY VALUES: Blissfully secluded, the 160-acre plot features a questhouse and an infinity pool that extends toward the ocean beyond. TALKING POINT: A dedicated yoga room invites daily sun salutations. CONTACT: Sotheby's International Realty, 805-969-9993

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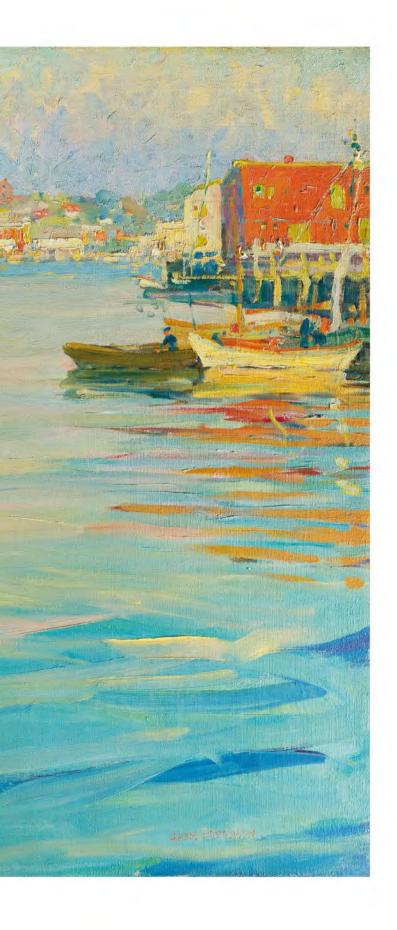
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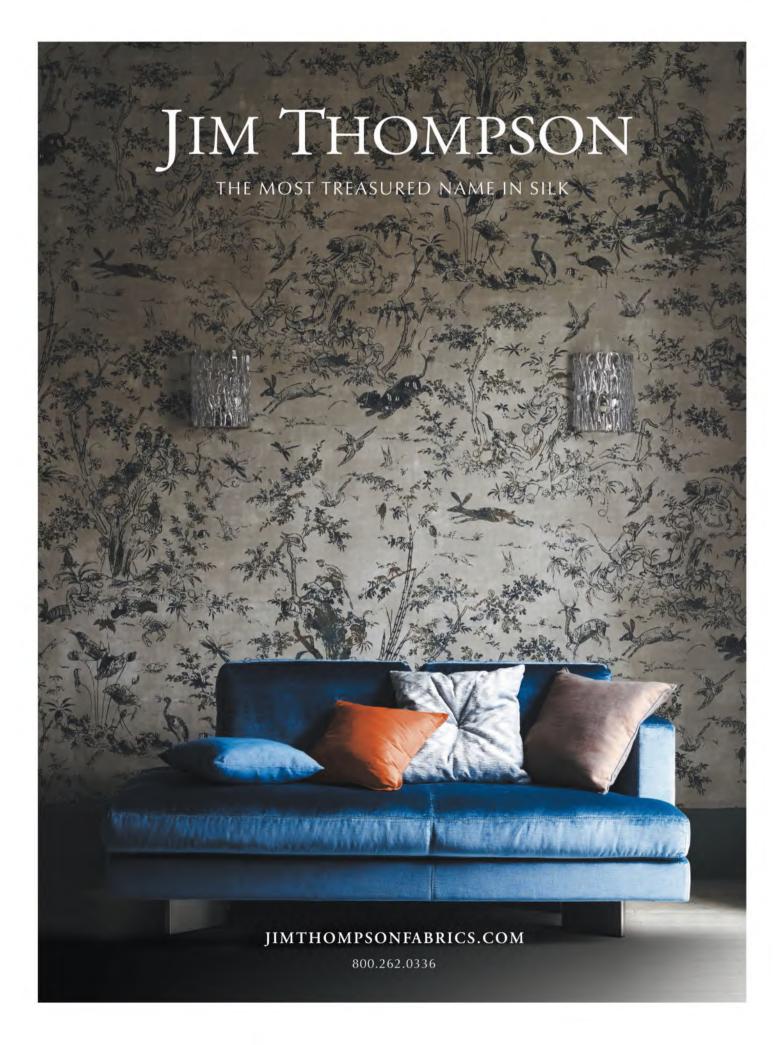
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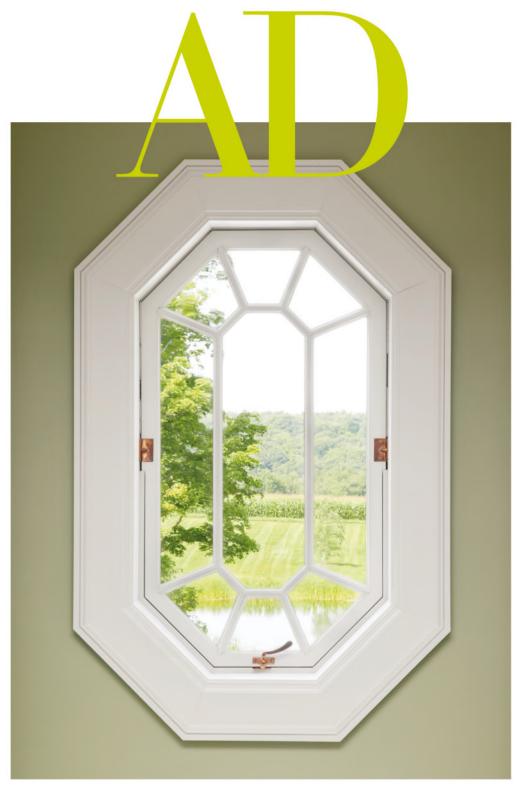




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Room with a view: An octagonal window frames a bucolic vista at a getaway in New York's Hudson Valley.

AUGUST







uch is the endurance of childhood memories that anyone who has ever grown up with a summer home can't help but view all family getaways through the prism of those early experiences. It's something one New Jersey couple was well aware of when planning a vacation residence along the pristine shores of Lake Placid, in New York's Adirondack Mountains. Having spent summers on the lake since they were children (they met there as kids, and their families have had homes in the area for generations), the two have a deep respect for the region's architectural heritage, particularly the rustic-formal retreats known as great camps. "We wanted something in keeping with the lake's camp tradition, that looked as if it had been here for a long time," says the wife.

Equally important to the pair was to create a home that is in harmony with the rhythms and lifestyle of the lake, where days spent on the water or picking blueberries in the mountains are followed by breezy cocktail parties on a boat or on one of the capacious porches most houses here seem to have. But rather than the log-cabin vernacular often associated with the area, they were drawn to a more tailored though still classic Adirondack style: "the kind of place with brown clapboard siding, a green-shingled roof, and white trim," says the husband.

Finding the right architect was paramount, and the couple turned to Gil Schafer, whose New York City firm, G. P. Schafer Architect, is noted for designing structures that reflect contemporary needs while easily passing for something built a hundred or more years ago. The owners were convinced Schafer was their man after seeing his widely published upstate home, a highly convincing faux-19th-century Greek Revival. "You want to learn from the historic precedent," Schafer says of his design approach. "But you don't want to make it too perfect—an old house feels charming precisely because there's something a little off about it."

From a practical standpoint, the residence had to be big enough to accommodate not only the owners and their three teenage daughters but also a revolving roster of guests that includes both friends and family members-many of whom have homes in the area and are known for unexpectedly dropping by. Another priority was maximizing views of the water and of nearby Whiteface Mountain, which meant siting the house close to the shore (a detail that would also shorten the

husband's walk back home after his customary early-morning "polar bear" dip in the lake's famously chilly waters). And the husband had one other crucial request: "He wanted an entrance with a wow! factor," says the wife. To accomplish this, Schafer positioned the trilevel dwelling in such a way that the lake view is only fully revealed once you step through the front door. "The approach to the house is down a hill and through dense woods, so you basically have to walk inside to discover the water," the architect explains.

To ensure that as many rooms as possible capitalize on the vistas and have abundant natural light, the layout was mostly kept to one room deep, with a generously proportioned porch on the main floor that spans nearly the entire length of the lakefront façade. Among the public spaces are a large living room with two seating areas, a library, and an eat-in kitchen. Although the homeowners entertain regularly, they opted against a formal dining room, as they didn't want to allocate square footage to something used only occasionally. Besides, in summer almost all meals are eaten on the porch.

The reclaimed-oak floorboards used in these spaces add to the old-camp feel, as do the painted wood planks in the bedrooms upstairs. And to bring in some of the formality of his clients' childhood homes, Schafer installed paneling in the entry hall but in a simple inset pattern that lends a sense of authenticity and age. "We were constantly trying to find that balance between elements that were a little dressed up and those that were more relaxed," he remarks.

Many of the furnishings throughout were repurposed from other family residences. "He painted some of the pieces and bought some new lampshades, but Gil used nearly everything that we've had for years," says the wife. "That kind of makes the decor special." Sturdy antiques in walnut and mahogany are offset by more modern designs with sprightly plush upholstery. In the living room, for instance, a glass-encased antique model ship separates the room's seating areas, each of which is outfitted with sofas and chairs clad in jaunty red and yellow, with splashes of green to connect with the outdoors. "We like a lively palette," the wife says. "But we needed colors that would feel airy in summer and cozy in winter."

Lively, too, has been the response from neighbors, who have commented to the homeowners that the house looks as if it's been nestled beside the lake forever. That's generous praise in this protective community, where new construction is understandably viewed with suspicion, especially when it can be spied from the water. "It's their lake as well," the wife notes. "So making sure the home was attractive from every angle was a big responsibility."

□





Above: The three-level residence is a modern adaptation of an Adirondacks great camp, the Gilded Age family compounds built around the region's lakes; Pella windows were used throughout. Below: The spacious porch, which runs almost the entire length of the house, is furnished with Bielecky Brothers seating and tables;

the fern-print pillows are made of a Cowtan & Tout fabric trimmed with a Samuels & Son fringe. *Opposite:* Nestled at one end of the porch is the cozy library, painted in a Benjamin Moore red; the club chair fabric is by Colefax and Fowler, and the Alexa Hampton picture lights and the floor lamp are from Circa Lighting.











Above: A retro wall clock by Newgate Clocks overlooks the kitchen, which is outfitted with Windsor Chairmakers stools and side chairs, the latter cushioned in a Bennison fabric; in summer, most family meals are enjoyed on the adjacent porch, where Bielecky Brothers chairs surround a Munder-Skiles table.

Opposite, from top: In keeping with the wishes of the owners, the house's layout features airy, light-filled rooms that make the most of the water views and allow easy circulation between spaces. The beadboardpaneled mudroom is situated off the garage.





Clockwise from above: In the nautical-themed game room, an azure grass-cloth wall covering by Ralph Lauren Home provides a jaunty backdrop for a sofa slipcovered in a Perennials fabric and a reclaimed-wood cocktail table, both from RH; the custom-made Luther Quintana club chairs are upholstered in a Ralph Lauren Home plaid, the braided-rope armchairs are 1940s French, and the table lamps are by Williams-Sonoma Home. Views from the lawn extend across the lake to Whiteface Mountain. The soothing master bedroom is appointed with an armchair and ottoman in a pale-blue Kravet linen, curtains and a bed skirt in a Jasper floral, a Vaughan bedside lamp, and carpeting by Elizabeth Eakins. The vanity in the master bath is equipped with Waterworks sink fittings and knobs by Katonah Architectural Hardware; the sconces are by Vaughan.











The inaugural exhibition at the Broad museum will feature some 250 highlights cherry-picked whose 1971 canvas Nini's Painting seating area furnished with Kuo, the rattan bench is vintage,

o visitor to Los Angeles can mistake the impact that philanthropists Edythe and Eli Broad have made on the sprawling metropolis. Evidence of the couple's largesse-and their progressive taste in architecture—is spelled out on building signage and donor plaques across the city. The Broad name graces a Renzo Piano-designed pavilion at the Los Angeles County Museum of Art, an art center by Richard Meier at UCLA, a plaza in front of Thom Mayne's glorious headquarters for the California Department of Transportation, and a performing-arts complex by Renzo Zecchetto at Santa Monica College.

Through their foundations the Broads have dedicated billions of dollars not only to nurturing the arts but also to advocating reform in America's public schools and advancing medical research in human genomics-their other primary arenas of patronage. On September 20, they will christen what is surely their most personal L.A. landmark: the intensely anticipated new art museum dubbed, simply, the Broad. Designed by the architecture firm Diller Scofidio + Renfro, the building-distinguished by a striking perforated façade-will showcase and store the Broads' vast collection of postwar and contemporary works. Fittingly, the museum is next door to Frank Gehry's 2003 Walt Disney Concert Hall, itself a defining civic monument











that might never have been realized without Eli Broad's tenacious fundraising efforts.

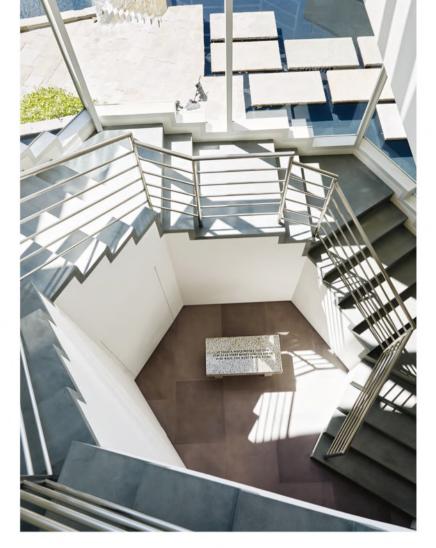
That project was not Broad's first involvement with Gehry. Almost 25 years ago, he and his wife commissioned the Pritzker Prize laureate to design their L.A. home, on a radically sloping hillside plot in Brentwood. "We've lived in this neighborhood since we moved here from Detroit in 1963," remarks Edythe. "It's not like Bel Air or Beverly Hills it feels like country living." Although Gehry developed a series of plans for the site, the Broads became frustrated with the pace of progress, and, at the architect's suggestion, ultimately hired the firm Langdon Wilson to finish the project.

Gehry may not have seen the residence through to completion, but it bears many hallmarks of his signature style: sculptural bravado, soaring volumes, startling juxtapositions of rectilinear and sinuous forms, and unconventional materials dazzlingly deployed. "Frank is particularly adept at spatial relationships between different parts of the house," Eli says. "We had a very specific program that he shaped into a home, and it has worked exceptionally well for two decades."

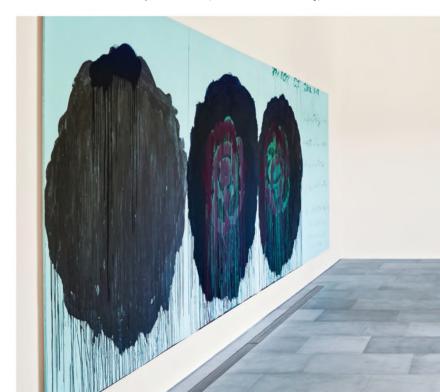
From the outset that program prioritized the couple's art, today a king-and-queen's ransom in paintings by Jasper Johns, Cy Twombly, Robert Rauschenberg, Andy Warhol, and Roy Lichtenstein, as well as iconic sculptures by Alberto Giacometti, Alexander Calder, Jeff Koons, and others. The two-story, 13,000-square-foot dwelling's lower level is devoted to gallery spaces and guest quarters, while the main floor above functions as a self-contained one-bedroom home.

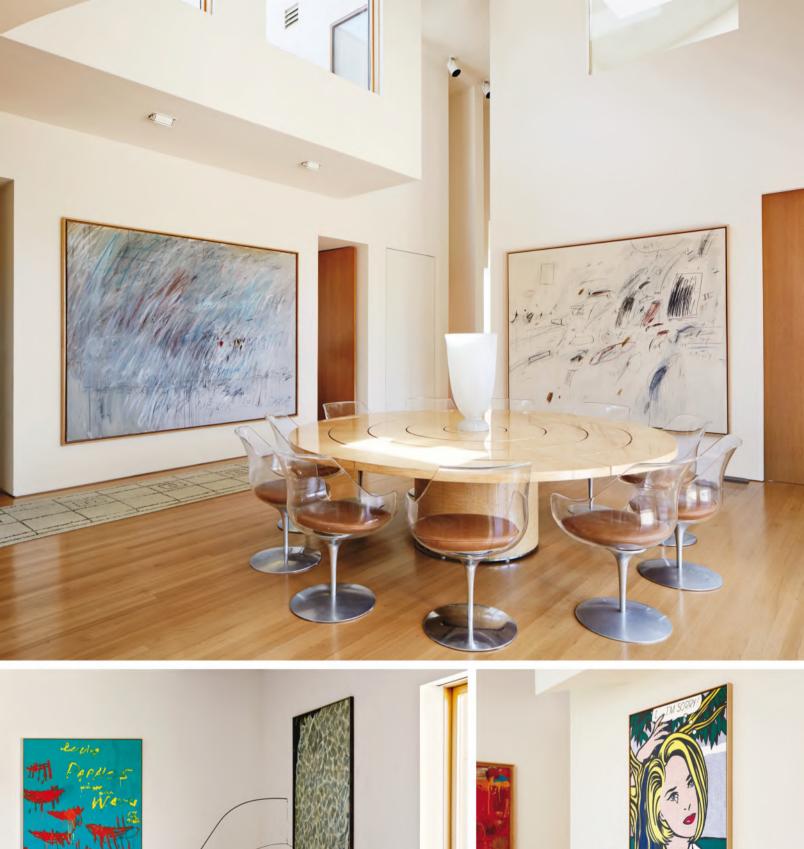
Though the layout has never needed revising, the decor has gone through multiple iterations, the latest update coming four years ago courtesy of designer Rose Tarlow. A longtime friend, Tarlow had worked on many of the Broads' homes but not on the Brentwood property. "With the art and architecture competing for precedence, I wanted to ensure that any decorative additions were as simple and unimposing as possible," Tarlow says. "My task was to soften the architectural edges and keep the house from feeling like a museum." That meant reaching an accommodation with bold statements such as the living room's welded-steel ceiling, which she describes as "a giant Japanese paper kite hovering above the voluminous space."

Still, for all the discreet lines and tailored perfection introduced by Tarlow, the stars of the show remain the artworks, from the majestic Twomblys that overlook the dining area to the unmistakable Jasper Johns flag painting that commands the living room. Come September, many key pieces will have migrated to the Broad museum for its inaugural show, a selection of some 250 masterworks that draws from both the holdings of the Broad Art Foundation and the couple's personal collection, a combined trove that numbers some 2,000 works—and counting. →



Clockwise from above: A bluestone staircase spirals around a Jenny Holzer granite bench titled The Living Series: It takes a while before you, 1989. Two Cy Twomblys-from left, Untitled [Munich/Rome], 1972, and Untitled [Bolsena], 1969hang in the dining room, joined by a table and runner by Rose Tarlow for Rose Tarlow Melrose House and a set of midcentury Estelle and Erwine Laverne chairs. In the foyer, Roy Lichtenstein's 1965-66 painting I... I'm Sorry surmounts Scott Burton's steel Semi-Circle Table, 1993. A lower-level gallery displays, from left, Twombly's 2008 The Rose (V) and his 2009 Leaving Paphos Ringed with Waves (III), Alexander Calder's 1947 sculpture Laocoön, and Sam Francis's Grey, from 1954.









"We started collecting 45 years ago with a Van Gogh ink drawing," Edythe says. "When Eli really got interested, that's when the budget went up. It became a happy addiction." And that addiction endures, with the pair now acquiring pieces by a new generation of talents, including Mark Grotjahn, Julie Mehretu, and Jordan Wolfson.

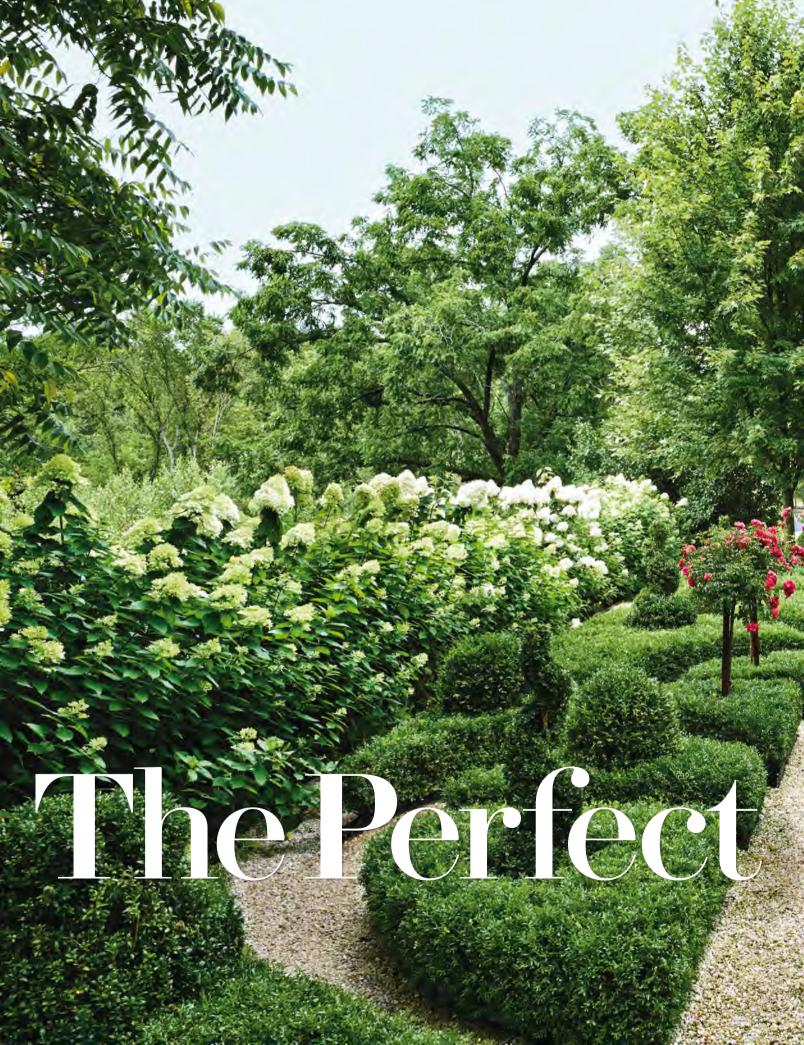
"Collecting isn't about buying objects," says Eli, who made his fortune in real estate and insurance. "It's about learning, meeting the artists, seeing different perspectives on culture than the ones you get from investment bankers."

The three-acre grounds, meanwhile, provide dramatic opportunities for the display of outdoor works, most notably the monumental Richard Serra sculpture that presides over the lawn between the house and swimming pool. The effort to transport the four curved steel plates, each weighing 15 tons, required moving heaven and lots of earth. "We asked about the complexity of getting the piece installed here. Larry Gagosian said, 'No problem. Richard does it all the time,'" Edythe recounts, smiling at the memory of the herculean feat. "Since the sculpture had no name, we decided to call it *No Problem.*"

With the debut of their namesake museum approaching, it seemed an appropriate moment to ask the inveterate benefactors about their legacy. On that point Eli demurs. "You don't plan a legacy," he insists. "You do what you're passionate about, what truly makes a difference." That, he adds, "is the best anyone can do." \Box







Antiques maven Bernd Goeckler and Carl D'Aquino of the Manhattanbased design firm D'Aquino Monaco transformed an 18th-century house in New York's Hudson Valley into their ideal weekend getaway. Francine Monaco, D'Aquino's business partner, oversaw the architecture and landscape design, including the graceful boxwood parterre. For details see Sources. AT THEIR 18TH-CENTURY FARMHOUSE IN UPSTATE NEW YORK, DEALER BERND GOECKLER AND DESIGNER CARL D'AQUINO MIX WIDE-RANGING STYLES WITH THE GREATEST OF EASE TEXT BY MITCHELL OWENS PHOTOGRAPHY BY BJÖRN WALLANDER PRODUCED BY HOWARD CHRISTIAN



he proliferation of midcentury masterworks in Bernd Goeckler's New York City shop testifies to the German-born antiquaire's romance with classic modernism. Among the objects of his affection are André Sornay desks studded with nailheads, Paolo Buffa chairs with walnut frames as sinuous as streams of molasses, and Axel Salto ceramic vessels knobbed like hand grenades.

But when it comes to houses, the dealer is smitten with design of considerably older vintage.

Living in Basel, Switzerland, in the 1970s and '80s, Goeckler occupied a couple of 17th-century townhouses. Weekends were spent at a Renaissance-era château in the Franche-Comté region along the French-Swiss border, an area aptly described as "the Hamptons of Switzerland" by Goeckler's life partner, Carl D'Aquino, a principal in the Manhattan design firm D'Aquino Monaco. Several years ago the two men began searching for a Stateside property that would be a respite from the hurly-burly of New York City, a place where they could tempt weekend guests with homemade goulash and foie-gras terrine-and Goeckler's imagination drifted to centuries past.

"Bernd wanted a Colonial house, something that spoke of America's roots," says D'Aquino, noting his own preference for more modern settings, such as the couple's luminous Greenwich Village loft (Architectural Digest, April 2011). "After much discussion and investigation, I acquiesced. I realized that age and style mattered less than simply finding a beautiful place for us to enjoy."

Fitting the bill was an Arcadian 20-acre spread in New York's Hudson River Valley, with well-wooded grounds that have been enhanced by an opulent boxwood parterre foaming with white hydrangeas and a Monticello-style kitchen garden where tomatoes and zucchini flourish in raised beds. The circa-1750 redbrick house, set on a hilltop, looks as if it were plucked out of a folk-art painting—so much so that one half expects to see a milkmaid strolling to the barn out back.

The pre-Revolutionary ambience dissipates, however, once the pollen-yellow front door swings open to reveal an unlikely miscellany: A 19th-century Austrian beaded chandelier shaped like a clump of mistletoe (it is one of several in the house) dangles in the entrance hall, near a brawny 1951 Edoardo Alfieri terra-cotta relief that once graced an Italian ocean liner and a cheerful Régence commode painted the color of a ripe mango.

"I didn't want typical historic American interiors," says D'Aquino, who collaborated with his professional partner, architect Francine Monaco, to renovate the structure. \rightarrow





Monaco had visited the former gentleman's farm for the first time shortly before her friends purchased it. "Though the house wasn't in great shape, it was perfect," she remembers. "It had a majesty about it that really fit Bernd." Its drawbacks were quickly righted: Crumbling bricks were replaced, and Monaco re-created missing crown moldings from surviving architectural details. State-of-the-art mechanical systems, among them geothermal heating and cooling, were installed. Topping it all off is a spacious new eat-in kitchen splashed with green Moroccan tile, in the rear wing of the L-shaped structure.

The finished interiors are positively exhilarating. A prime example is the living room, where the couple daringly planted a circa-1970 Angelo Mangiarotti pedestal table at the center of the room and then ringed it with Swedish neoclassical chairs. That surprising betrothal of styles opened the mix-master floodgates. In came fringed '30s-meets-Victorian canapés once owned by the design diva Madeleine Castaing, Art Moderne chauffeuses perched on corkscrew legs and upholstered in saffron velvet, bronze sconces by Belle Epoque grandee François Linke, and antique scenic wallpaper that depicts the Montgolfier brothers' 1783 hot-air balloon trial. The Gustavian sofa that stretches along one wall of the space dates from the 18th century—at least partly. "When I bought it in Stockholm, it was almost a foot



Left: The living room decor is centered on a circa-1930 Italian green-glass chandelier and an Angelo Mangiarotti marble pedestal table encircled by 18th-century Swedish side chairs; at far left, a Gustavian sofa upholstered in a Colefax and Fowler linen-cotton is paired with 19th-century scenic wallpaper panels by the Velay Manufactory. Below: The master sitting room brings together a German neoclassical drop-front secretary, a 1950s Arredoluce brass floor lamp, and a French Art Moderne cocktail table; the curtains are of a Schumacher velvet, the sofa's throw pillows are covered in a Vervain cotton, and the sisal is by Stark.



narrower," Goeckler reveals. "But I know a wonderful wood-carver and had him make deeper sides so you can really take a nap on it."

Belting the red-and-gray dining room is a patch-work wainscot made of hand-painted embossed leather scraps from one of decorator and set designer Emilio Carcano's grand-ducal schemes for ballet star Rudolf Nureyev. "Bernd kept presenting things to me and saying, 'How can you make this work?' "Monaco recalls with a laugh. Perhaps the most unexpected relics are nested in the library: oak built-ins from an Art Nouveau room, including seating and bookshelves created by artists Paul Jouve and Eugène Grasset inset with golden plaques by

ceramist Alexandre Bigot. The moody cabinetry's intersection with its Colonial surroundings feels a bit like Sarah Bernhardt, siren of the Seine, seducing Thomas Jefferson.

While the decor might be too eclectic for timid folks, "it fits together in a timeless way," D'Aquino says. "Scale is the essence of design. If the living room chandelier were any smaller, for instance, it wouldn't work." Goeckler seconds the notion, adding that the playful ensembles of furnishings so widely varied in period and style lend the house an open, welcoming attitude: "Sometimes I walk into the living room and wonder, Oh, are we having a party?" \square





Left, from top: In the dining room, a Venini chandelier hangs above a vintage French table surrounded by Louis XV fauteuils; 18th-century Chinese export porcelain plates dapple the walls, above dadoes of handpainted embossed leather that once belonged to Rudolf Nureyev. The library boasts early-20thcentury carved-oak cabinetry by Paul Jouve and Eugène Grasset; the seating is clad in a Maharam fabric, the 1950s brass-and-glass stepladder is attributed to FontanaArte, the low table at right is by Philip and Kelvin LaVerne, and the sisal is by Stark. Right: An 18th-century French refectory table sits beneath antique Austrian chandeliers in the kitchen, which is outfitted with glazed Moroccan tiles by Mosaic House; the range is by Aga, and the baker's rack was acquired at the Marché aux Puces in Paris.











Casa Fantástica

TEXT BY MAYER RUS PHOTOGRAPHY BY TIM STREET-PORTER PRODUCED BY ANITA SARSIDI









The modest façade of Robert Willson and David Serrano's home in the colonial city of Mérida,

on Mexico's Yucatán Peninsula, barely hints at the marvels—and the expansive square footage—that lie within. From the street, the building is a model of propriety and restraint, painted sky-blue and accented with chunky concrete door and window surrounds, romantic 19th-century coach lights, and a discreetly dentiled cornice. But behind the facade is a world of wonder and delight.

"We've been squirreling things away for this house forever," says Serrano, who, along with Willson, his partner, owns Downtown, the fabulously eclectic Los Angeles decorative arts showroom where Mexican modernist furnishings stand cheek by jowl with fanciful rococo antiques. Willson chimes in, "Fitting our belongings together was like figuring out a giant puzzle. But that's David's strong suit—he has a genius for composition and color." Hence the engagingly kaleidoscopic settings, where a mural copied from a Piranesi engraving of architectural tools—winningly titled *The Pincers of Vitruvius*—shares space with a stately Empire sofa swathed in lime-green tiger-stripe velvet, massive Italian terra-cotta sphinxes, and a Venetian grotto chair that brings to mind Björk's infamous swan dress.

The couple's south-of-the-border odyssey began four years ago, when an episode of HGTV's *House Hunters International* inspired them to explore Mérida. They were intrigued by the rich history of the city—Spanish conquistadors founded it in 1542 on the site of an important Mayan settlement—as well as by the spirited cultural life and the charming colonial houses arrayed along the boulevards of its venerable central district. They're not alone: Mérida has become a magnet for creative types, including celebrity chef Jeremiah Tower, Manhattan interior designer Laura Kirar, and artists James Brown and Jorge Pardo.

"So we called a real-estate agent, saw a bunch of houses, and found one that had terrific potential," recalls Serrano, who was born in Mexico and now resides in Mérida year-round, while Willson shuttles back and forth to L.A. to manage Downtown's day-to-day operations. The property that caught their eye was a late-19th-century dwelling a short distance from the main square and Mérida Cathedral, one of the oldest Roman Catholic churches in the Americas. Time and neglect had taken their toll on the home, which encompassed three grandly scaled salons

Left, from top: The residence's exterior is painted in a Farrow & Ball pale blue. Willson (seated) and Serrano in the pool area.







Left, from top: In the living room, a polished-concrete wall hosts a blue metal sculpture by Serrano and sconces from Downtown; the ceiling lantern is 19th-century English, and the Joe Ledbetter rabbit is from Kidrobot. Upholstered in a Scalamandré tiger-stripe velvet, the study's antique Jacob-Desmalter sofa is surmounted by a 1917 Henri Ottevaere portrait; the chandelier is 19th-century Italian, Serrano devised the tête-à-tête, and Démiurge New York made the wire chairs. Opposite: The library's iron bookshelves are a Willson design.

and a series of crumbling, poorly constructed additions, among them a separate volume containing the master bedroom at the rear of the long, narrow lot.

"It was basically a ruin," says Chip Bohl, the head of Bohl Architects, whose main office is in Annapolis, Maryland. A close friend of Willson and Serrano's, he was enlisted to bring order, light, and modern amenities to the ramshackle residence. To accomplish that, he explains, "we kept the three original rooms and added guest rooms, a new kitchen, a dining room, a pool, and a master suite that is now connected to the rest of the house."

Because the 5,500-square-foot structure is bracketed by adjoining houses, the only existing windows were on the street façade. To introduce natural illumination and breezes, Bohl installed numerous clerestory windows, striking oculi, and small glass-block skylights throughout. He also devised two diminutive courtyards, one between the two guest rooms and the other off the kitchen.

The renovation process was an object lesson in how buildings get constructed in this part of Mexico. "Everything was handmade of concrete on-site, and the crew sometimes worked in their bare feet," notes Bohl, adding that he presented his plans to the foreman and crew and then largely stepped back. "They know exactly what they're doing—but they do it their way."

Serrano and Willson are big proponents of doing things their way, too. Eschewing the tropes of Spanish Colonial style, the couple orchestrated rooms of idiosyncratic international glamour, utilizing century-spanning furnishings that nod to the European influences in Mérida's architecture. The living room, with its heady mix of French and Italian furniture, is presided over by a specially commissioned painting by Irvim Victoria entitled *Mérida Jazz*, which captures the vitality of the city in a riot of color and form. A 48-arm 1920s Murano-glass chandelier gleams in the dining room. Most of the floors are paved with locally produced cement tiles designed by Willson, from a smart diamond motif to a dizzying 3-D cube pattern. By the pool, the knockout Piranesian mural tops a semicircular concrete bench detailed with klismos-style legs.

Surprisingly, the raucous assortment of art and objects creates a palpable sense of calm, thanks largely to Serrano's unfailing ability to balance baroque brio with classical symmetry. "This house is composed of ideas we've been playing around with for years, using pieces we truly love," he says, adding with a knowing smile, "and when you're acting as your own client, you can do anything." \square













Clockwise from top left: In a guest room, a bench from the Downtown **Classics Collection sits** at the foot of an RH bed silvered with a Ralph Lauren paint. Serrano designed the master bath's tub, which was carved from local limestone and has Waterworks fittings; the chandelier dates from the 1920s. The master suite's bed is from Anthropologie. Opposite: A circa-1890 copy of the Charioteer of Delphi statue occupies a corner of a guest room painted in a Benjamin Moore blue; the ceiling is made of metal and wood beams over cement, the antique archery target is Belgian, and the prie-dieux in the foreground are clad in a vintage stripe.











THERE ARE FEW MOMENTS MORE GLORIOUSLY LIBERATING THAN MAKING THE SUMMERTIME SWITCH FROM THE CITY TO THE COUNTRY OR BEACH—

it's like going from caged to free-range. So naturally our aesthetic choices mirror that shift. But while anyone can massage tense muscles or unknot a necktie, it can be trickier to figure out how, exactly, to relax your decorative and architectural principles.

Take the case of a particular Manhattan art collector, a bachelor who works in finance and lives in an impeccably appointed, wholeheartedly modern penthouse. Three years ago, craving a bit of peace and quiet, he bought a perfect little piece of land on the southwest end of Martha's Vineyard. The question was, What to build there? To guide him, he turned to Ariel Ashe and Reinaldo Leandro of the New York City architecture and design firm Ashe + Leandro.

Never mind that neither he nor they had ever built a house from the ground up. "There's something very exciting about trusting people early in their career," reflects the homeowner, who met the talented young duo through a mutual friend. "Whatever Ariel and Reinaldo may have lacked in experience, they certainly made up for in the energy and the love they poured into the project."

Looking to adapt his urbane taste to the informal island atmosphere, the collector thought back to a Caribbean vacation during which he, his parents, and his siblings had all stayed in a cluster of small pavilions, congregating in a shared main house. This type of casual arrangement appealed to him for his Vineyard retreat, as it would allow both host and visitors to have their privacy while also providing a common space to come together when they wanted. There was only one problem: Local building codes prohibited separate guesthouses.

So Ashe and Leandro came up with a simple solution. They designed a trio of structures aligned in an L configuration and connected them in two ways: via

Above: The residence is composed of three interconnected structures outfitted with windows by Marvin Windows and Doors; the sculpture is by Thomas Houseago, the Sutherland lounge chairs have cushions covered in a Perennials fabric, and the landscape was designed by Stephen Stimson Assoc. Opposite: Pocket doors open the great room to the deck; the cocktail table is by Robert Pluhowski, the armchairs are by Jean Prouvé, and the rug is by John Robshaw.



glass-walled corridors aboveground and with an extensive fully finished basement. As it stands now, what appears to be three individual buildings is technically one expansive dwelling. At the short end of the residence is the main structure, which comprises the living and dining areas and the kitchen. This leads to a two-bedroom guest pavilion with its own family room and kitchenette. Completing the plan is another pavilion with two bedrooms on the ground level and the master suite upstairs. Clad in weathered shingles, the gabled volumes look right at home on the quaint Massachusetts island. Says the owner, "We wanted to be mindful about creating something that fit into the Vineyard's landscape."

Inside, Ashe and Leandro drew inspiration from traditional barns, fashioning airy, pared-down rooms with an array of rustic touches, from the great room's exposed Douglas-fir beams to the beadboard paneling that is featured throughout the home. As a collector of works by some of today's hottest contemporary artists, among them Thomas Houseago, Rashid Johnson, Nate Lowman, and Sterling Ruby, the client asked for big white walls, which their often outsize canvases and sculptures demand. "We did have to lose some of the windows we wanted," says Leandro, chuckling. "He has a great collection and wanted to give it real presence." Adds Ashe, "Because he's friendly with several of

these artists and has them up to stay, we felt like we were designing as much for them and their work." Indeed, there's even a wide slot in the living room floor for moving artworks that are too big to be transported to and from the basement via the stairs.

Considering the emphasis on art, you could be forgiven for thinking the place sounds more like a gallery than a country house—but that couldn't be further from the truth. The home's easygoing allure is also reflected in the decor, particularly in the laid-back furniture Ashe and Leandro assembled for the great room, including two extra-deep sofas by Christian Liaigre and a timber-top dining table paired with a



suite of vintage Danish chairs. Anchoring the master suite and the basement game room, respectively, are a beadboard-clad bed frame with a built-in pop-up TV cabinet and a minimalist pool table by James Perse. So while the home feels cool enough to serve as a bachelor pad, it is also sufficiently down-to-earth to one day house a sizable brood.

Kids, you see, were always part of the thinking. Just look at the large front lawn. "It's been a football field, a rugby field, a baseball field," says the owner. "I love how my friends who visit all activate the space in different ways. And one day I want to activate it with a family of my own."

Above: Vintage Danish chairs surround the dining area's MA/U Studio table; the cat sculpture is by Thomas Houseago. Opposite: The kitchen features a Sub-Zero refrigerator, a Wolf range, and Dornbracht sink fittings; the minimalist pendant lights are by Davide Groppi, the Bernard-Albin Gras sconces are by Design Within Reach, and the barstools are by Garza Marfa.













Above: A dogwood shades the terrace: the garden was created by Christina Michas Landscape Design. Opposite: In the library, picture lights from Circa Lighting top the bookcases; the sofa is by Dune.

ntering Nick Olsen's world, one quickly realizes that brown is never just brown. Mink-brown is how the decorator describes the paint he applied to the hallway

doors of an 1840s Brooklyn Heights rowhouse he recently renovated for a couple with four energetic young children. As for the kitchen walls, when Olsen hears a visitor call them off-white, he counters with "egg cream." Then he swiftly corrects himself: "French vanilla-how about that?"

And on it goes inside this 4,100-square-foot, fourstory Greek Revival dwelling: A ruby-red cocktail table is fancifully dubbed Spanish rosé, while the study's carpeting is "putting-green-green." Every shade of the spectrum, along with correspondingly over-the-top adjectives, has made its way into the house-though Olsen readily admits it's light on purple. Walking down the quiet tree-lined street and through the building's arched double doors is like that moment in The Wizard of Oz when black-andwhite turns to Technicolor.

High-octane palettes—and patterns—are a leitmotif for the decorator, a precocious colorist who got his start working for interior designer Miles Redd, another precocious colorist. Olsen's Brooklyn Heights clients are no strangers to vivid settings either, having once lived in a Manhattan apartment outfitted by Redd-the commission was a wedding present from the husband's parents and included a fire-engine-red kitchen-before deciding to move across the East River seven years ago. Redd was juggling too many projects to take on another, so he recommended his former protégé, who had recently opened his own business. The click was instantaneous.

"Nick and I like a lot of visual stimulation," says the wife, while Olsen adds that the husband is a bit of a color freak, too. The master bedroom's succulent apricot walls, though, were the wife's idea, and Olsen offset them with a Moorish-style headboard sheathed in bottle-green silk velvet. The two consulted closely on the piquant patterns and animated finishes sponged, striéd, scumbled, and lacqueredthroughout. Beginning with the main stair hall's distinctive bark wall covering and ending with a leafy print that turns a tiny office on the third floor into



a virtual bower, the decor maintains its skillful highwire act from bottom to top.

As it happens, in the years prior to purchasing the home, the family had rented historic properties in the area and as a result, explains the wife, had learned what it was like to inhabit an old townhouse. "We had a good sense of the way we wanted to live, from an architectural standpoint," she says. So even though the house needed to be largely gutted in order to fix a bevy of structural issues, the owners eschewed the open-plan layout often seen in renovated 19th-century residences in the borough—the home's character is essentially the same as it was before.

They brought in Joe Datema of the Manhattan firm Baxt Ingui Architects to oversee the reconstruction, which involved sourcing authentic 1800s details such as black marble mantels and hefty interior doors from salvage specialists. "The clients wanted distinct rooms and a cozy feel," Datema recalls. To that end the architect created a traditional scheme that includes a living room, library, kitchen, playroom, four bedrooms, and a guest room. There is no designated dining room, though meals are sometimes taken at a games table in the library. He also

demolished what remained of the old tea porch at the rear of the parlor floor and incorporated that square footage into what is now a sweeping kitchenand-entertaining space. Here Olsen paved the floor with a jazzy checkerboard of cement tiles, covered the casino-style chairs in scarlet faux leather, and introduced blousy red-and-white-striped Roman shades that frame views of the bosky backyard.

On this level of the house, the connecting portals can be flung wide during parties, so the public rooms meld into one long convivial space. "The couple wanted the home to be dense, warm, and inviting," Olsen says of his lively clients, who entertain frequently and prefer the flicker from fireplaces and candles and the flattering glow of table lamps to bright recessed lighting and sparkling chandeliers. (The resulting twilighty attitude reminds the wife of the house where she grew up.) Add to that the multitude of sofas and armchairs encouraging visitors to sit down with a cocktail in hand and stay awhile. As the decorator approvingly notes, the atmosphere always seems "a little clubby."

The kitchen, meanwhile, opens to a new casual dining terrace and a staircase descending to the











garden. At the heart of that charming green space, devised by landscape designer Christina Michas, stands a decades-old dogwood whose spreading branches produce blooms in a shade of pink so shocking Olsen could have planned it himself.

Supremely mindful, the decorator has ensured that every welcoming chair has a table to set a drink on and every sight line offers something interesting to ponder. As if assembled by an eccentric, well-traveled aunt with a refreshingly indiscriminate eye, the Brooklyn residence casts a wide embrace, from the plainspoken George III

bookcase-on-cabinet of the sort often derided as mere "brown furniture" (it was snapped up at Christie's) to the whimsical Tibetan tiger figurine (captured at the famous Brimfield Antique Show and Flea Market in Massachusetts). "Usually stuff like that ends up in an attic," Olsen says. "But here it's downloaded to the main floors, where the effect is a bit hodgepodge-lodge."

Yet it's all extremely family-friendly. After all, in this kind of hospitable pattern-rich jumble, a stain left by a clumsy youngster would be very







Clockwise from far left: Wall coverings by Hinson & Co. (on the ceiling) and Phillip Jeffries (on the walls) animate a child's room; the picture light and swing-arm sconce are both from Circa Lighting. Two of the family's children share a room lined with a Sandberg wallpaper from Stark; the Fine Arts Furniture trundle beds are dressed with RH bedding. The master bedroom curtains combine a Tulu print with a Samuel & Sons fringe; a Kravet satin covers the vintage slipper chair, and the headboard was custom made by Luther Quintana with a Lee Jofa velvet.







riving to the Millbrook, New York, weekend home of designer Katie Ridder and architect Peter Pennoyer from Manhattan, where the couple's firms share an office, you can feel the rhythms shift with the changing Hudson Valley landscape. Stop-and-go city traffic gives way to the smooth curves of the Taconic State Parkway, which leads to country roads—first paved, then dirt. By the time you make the turn onto the dwelling's pebble-lined forecourt, all traces of 21st-century bustle have faded into the horizon. There's no other house in sight and only the occasional passing car. The loudest sound you're likely to hear is that of gusting winds, which have inspired the area's ominous but thankfully exaggerated nickname: Tornado Alley.

It was the sense of seclusion that convinced Pennoyer and Ridder, whose primary residence is in Westchester County, to build on this site—a six-acre parcel that feels exponentially larger due to the sprawling farmland that surrounds it on all sides. The couple shares the two-story, four-bedroom retreat with their three children, Gigi, Tony, and Jane, who range in age from 15 to 22. Remarkably, it is the first house Pennoyer has ever completed for himself.

The design of the distinctively square-shaped structure "is essentially Greek Revival, my favorite style of American architecture," says Pennoyer, who served for years as chairman of the Institute of Classical Architecture & Art and is the coauthor of several monographs on historic firms like Delano & Aldrich and Warren & Wetmore. Pointing out the fluted Tuscan columns flanking the front door and the foliate relief (perfected first in a 3-D-printed model, no less) decorating its entablature, he notes that all four sides of the house are distinguished by assorted flourishes—a colonnaded porch extends out back, for example, and pilasters and a pediment frame one side entrance. "Each façade," he says, "is different but symmetrical and related." \Rightarrow



Getting the design right, Pennoyer concedes, took months of sketching—and even a bit of assistance. "When the principal of a firm starts building his own house, it's the beginning of the end," he jokes, recalling the warnings from architect friends that the creative process could prove all-consuming. "But that's where my colleague Gregory Gilmartin came in. I gave him my drawings, and he shut his door and didn't talk to me for six weeks."

Crucial to the final scheme, as with all of his projects, Pennoyer says, "was bringing natural light into the middle of the house." Hence the decision to place the staircase to one side of the structure, making way for a central atrium. Sun cascades into the chamber through a laylight-its glass panes embellished with a Greek-key border and a constellation of stars. On the ground floor, the kitchen, dining room, living room, and study are arranged in a layout that's virtually free of interior doors while retaining a sense of intimacy. "We wanted a place with a lot of flow," says Ridder, "where our family could gather but where Peter and I also wouldn't feel alone when the kids are all grown and it's just the two of us."

While Pennoyer took the reins with the architecture, when the time came to decorate, he happily deferred to his wife. "I didn't want the rooms to be designed by committee," he says. "Katie does her best work when there's no one else to edit it."

In signature Ridder style, the interiors are a richly layered extravaganza of exotic patterns and bright hues, peppered with venerable antiques. "I incorporated colors I hadn't used before," she says. As a starting point, she settled on the living room's vintage Oushak, a rug formerly in the collection of tastemaker Dodie Rosekrans, complementing its cheery palette with the rosy tea paper that lines the walls. Similarly vibrant surfaces prevail throughout the rest of the home, from the entry's lilac hexagonal floor tiles to the dining room's high-gloss mulberry paint job to the

stairwell's blue-and-white sgraffito-inspired wallpaper. Accenting the spaces is an eclectic array of textiles, seemingly a different one dressing every window, lampshade, and seat. Whereas mossygreen linen curtains edged with a graphic border and wood-bead trim cocoon the living room, yards of botanical Swedish fabric enliven the study. In the master suite, prized panels of 18th-century embroidery have finally been deployed as valances after years in storage, their green ground echoing the room's Japanned secretary, where Ridder keeps her stationery and the seed packs that speak to another of her great loves: gardening.

On any given weekend she can be found outside, tending to her abundant flower and vegetable beds. Modeled largely after the gardens at Wave Hill in the Bronx, the former is a wild tableau of shrubs and petite annuals, many of them gifts from her friend Page Dickey, the garden writer. Growing beside the barn are rows of dahlias as well as rhubarb, kale, potatoes, lettuce, and much, much more-plenty to feed the family in season. "I've made some mistakes in the garden," reflects Ridder, gamely embracing the process of trial and error. "I'm just up here doing my thing." Even when she isn't, she still keeps tabs on her plants with a surveillance camera that's rigged in the shed where she grows her seedlings. One time she was checking in remotely from her computer only to catch a spider crawling across the lens. It's amazing, the decorator notes, how nowadays a place can be both a world and a click away.

Above: The exterior is clad in cedar planks and painted with Benjamin Moore colors: the windows and doors are by Architectural Components, and the grounds were transformed with the help of Edmund Hollander Landscape Architects. Opposite: Pennoyer designed the atrium's laylight; 19th-century marble busts perch on the second story.







Left: A rose-hued de Gournay wallpaper and curtains of a green linen by the Ulster Linen Co. form a gracious backdrop in the living room; the valance was custom embroidered by Penn & Fletcher. Next to the Chesney's mantel, a sofa in an MK Collection stripe faces an easy chair in a Manuel Canovas purple linen. The club chair at right is upholstered in various Pierre Frey prints, and the carpet is a vintage Oushak purchased from the Dodie Rosekrans auction at Sotheby's.



Left: The kitchen features a Neisha Crosland wall covering from Clarence House and a range and hood by Viking; the chairs are by Serena & Lily. Below: Anchoring the dining room is a Regency-style pedestal table acquired at Doyle New York, while the Regency-style chairs and 19th-century French console are from Stair Galleries; the curtains are of a John Stefanidis print, the blinds are by Levolor, and the wall color is by Fine Paints of Europe. Opposite, clockwise from top: In the study, Ridder used a Jobs Handtryck linen for the curtains and the club chair at right; the antique armchair opposite is clad in a Christopher Hyland tartan. The stair hall's sgraffito-inspired wall covering is a Katie Ridder design, the runner is by Studio Four NYC, and the engineered oak flooring is by Mountain Lumber Co. A Katie Ridder wall covering and an antique mirror retrofitted with elephant sconces lend pizzazz to a powder room.













Above: A pendant light with a shade by Shades from the Midnight Sun is installed above the master bedroom's Charles H. Beckley bed, which is upholstered in a Manuel Canovas wool and dressed with Leontine Linens bedding. The Queen Anne-style bureau came from Doyle New York, the antique Donegal carpet is attributed to Gavin Morton and G. K. Robertson, and a Lee Jofa damask paper sheathes the walls. **Left:** In the master bath, Robern medicine cabinets are mounted over a washstand equipped with Waterworks sinks and fittings. Opposite: A Libeco striped fabric accented with red trim adds verve to Gigi's room; the armchair, covered in a Josef Frank linen from Svenskt Tenn, is joined by a Regency chair and a 19th-century Swedish writing cabinet.



SOURCES

Items pictured but not listed here or on archdigest.com are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means item available only to the trade

COLOR IT CALM

PAGES 44-53: Architecture and interiors by G. P. Schafer Architect; gpschafer.com. Architect series windows by Pella; pella.com. PAGES 44–45: AP Alex table lamps by Alex Papachristidis for Christopher Spitzmiller Inc.; christopherspitzmiller.com. Woven-wool rugs by Elizabeth Eakins; elizabetheakins.com On armchair and throw pillows, Poppies linen-cotton, in pink and green, by Colefax and Fowler (T): cowtan.com. Curtains of Suffolk linen by Colefax and Fowler (T). On ceiling and walls, paints by Benjamin Moore; benja minmoore.com. PAGE 46: 19th-century gilt-frame mirror from Sutter Antiques; sutteran tiques.com. Antique trolley from John Rosselli Antiques (T); johnrosselliantiques.com. On side chairs, Liliana linen, in coral and beige, by Bennison (T); bennisonfabrics.com. On walls, Ivory Porcelain paint by Benjamin Moore; Grand Canyon Red paint by Benjamin Moore: benjaminmoore.com. On club chair, Farah linen, in red and sienna, by Colefax and Fowler (T); cowtan.com. Picture lights by Alexa Hampton from Circa Lighting; circalighting.com. Antiqued-brass floor lamp from Circa Lighting.
PAGE 49: On porch, sofa, lounge chairs, club chairs, and tables all by Bielecky Brothers (T); bieleckybrothers.com. Fern-print pillows of Saranac linen by Cowtan & Tout (T); cowtan-.com; trimmed in Paddington fringe by Samuel & Sons (T): samuelandsons com PAGES 50-51: In kitchen, 1950s-style wall clock by Newgate Clocks: newgateclocks.com. Shaker stools and Windsor side chairs by Windsor Chairmakers windsorchair.com. On side chairs, cushions in Trincomalee linen, in oyster, by Bennison (T); bennisonfabrics.com. PAGES 52-53: In game room, Acacia grass-cloth wall covering by Ralph Lauren Home; ralphlaurenhome.com. Sofa and reclaimed-wood cocktail table by RH; rh.com. On sofa, Classic Linen Weave, in natural by Perennials from RH. Custom-made club chairs by Luther Quintana (T); |quphol stery.com; in Duck Walk plaid, in ink, by Ralph Lauren Home. Marlowe table lamps by Williams-Sonoma Home: williams-sonoma.com In master bath, **Highgate sink fittings** by Waterworks; waterworks.com. On vanity. knobs by Katonah Architectural Hardware; katonahhardware.com. Single-arm sconces by Vaughan (T); vaughandesigns.com. In master bedroom, on armchair and ottoman, 30444.15 linen by Krayet (T): krayet com Curtains and bed skirt of Dahlia linen-cotton, in dawn, by Jasper (T): michaelsmithing.com, Bedside lamp by Vaughan (T). Blossom II carpeting by Elizabeth Eakins: elizabetheakins.com

A SHARED PASSION

PAGES 54-63: Architecture by Langdon Wilson; langdonwilson.com. Interiors by Rose Tarlow: rosetarlow.com. Landscape design by Rios Clementi Hale Studios; rchstudios.com. PAGES 54-55: Integrated sofa/bookshelf by Rose Tarlow for Rose Tarlow Melrose House (T); rosetarlow.com. White club chairs by Ciancimino Gallery; ciancimino.com. PAGES 56-57: In living room, sofa, metal cocktail table, and side tables all by Rose Tarlow for Rose Tarlow Melrose House (T); rosetarlow.com. Tall Cocoon table lamps by Robert Kuo: robertkuo.com. Jean-Michel Frank club chairs by Écart International for Ralph Pucci International (T); ralphpucci.net; in Koba Sahara cotton, in tabac, by Rose Tarlow for Rose Tarlow Melrose House (T). Carpet by Mansour Modern; mansourmodern.com

PAGES 60-61: In dining room, table and runner by Rose Tarlow for Rose Tarlow Melrose House (T); rosetarlow.com. Midcentury Estelle and Erwine Laverne acrylic chairs from 1stdibs: stdibs.com. PAGE 63: Bed, bedding, and Ciancimino chaise longue and chair all by Rose Tarlow for Rose Tarlow Melrose House (T);
rosetarlow.com. Nesting tables by Frank Gehry for Vitra; vitra.com. Linen carpet by the Mitchell Denburg Collection; mitchelldenburg.com.

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PAGES 64-73: Bernd Goeckler of Bernd Goeckler Antiques; bgoecklerantiques.com Architecture, interiors, and landscape design by D'Aquino Monaco Inc.; daquinomonaco.co PAGE 66: On front door, Dorset Gold paint by Benjamin Moore; benjaminmoore.com. PA On walls, Silver Fox paint, and on floors, Stonington Gray paint, both by Benjamin Moore; benjaminmoore.com. PAGES 68-69: In living room, on Gustavian sofa, Franklin linencotton by Colefax and Fowler (T); cowtan.com. On walls, Glacier Blue paint by Benjamin Moore; benjaminmoore.com. In master sitting room, curtains of Sophia velvet, and on sofa Taylor linen both by Schumacher (T); fschumacher .com. Throw pillows of Turkish Delight cotton by Vervain (T); vervain.com. Lafayette sisal by Stark (T); starkcarpet.com. PAGES 70-71: In library, on chairs, Layers Garden Double wool by Hella Jongerius for Maharam (T); maharam-.com. Zavala sisal by Stark (T); starkcarpet.com. In kitchen, on walls, R'ceef 12 mosaic field tile by Mosaic House: mosaichse.com. On cabinetry, Stonington Gray paint by Benjamin Moore: beniaminmoore.com, Range by Aga: aga-ranges.com. PAGE 72: In guest room West Indies toile wall covering by Brunschwig & Fils (T); brunschwig.com. Beds upholstered in Mitford silk ticking, in chambray, by Ralph Lauren Home; ralphlaurenhome.com. In master bath, mirrored trim, tile, and limestone floor all by Artistic Tile; artistictile.com. Bath fittings by Dornbracht; dornbracht.com. In master bedroom, curtains of Sophia velvet by Schumacher (T); fschumacher.com

CASA FANTÁSTICA

PAGES 74-83: David Serrano and Robert Willson of Downtown; downtown20.net.

Architecture by Bohl Architects; bohlarchitects.com. PAGES 74-75; Pool designed by Bohl Architects; bohlarchitects.com Griffin statues and terra-cotta chair from Downtown; downtown20.net. PAGE 76: On facade, Parma Gray paint by Farrow & Ball: farrow-ball.com. PAGE 78: In living room iron-torch sconces and 19th-century ceiling lantern from Downtown; downtown20.ne
Colossus Bunny by Joe Ledbetter from Kidrobot; kidrobot.com. In study, on antique sofa, Le Tigre velvet by Scalamandré (T); scalamandre.com. Stork Nest wire chairs by Démiurge New York; demiurgenewyork-.com. PAGE 79: On walls, Smoke paint by Benjamin Moore; benjaminmoore.com PAGE 80: Ceramic pineapples by Hilario Alejos Madrigal; +52-355-511-2198. PAGE 81: Ceramic pineapples by Hilario Alejos Madrigal; +52-355-511-2198. **Refrigerator** and **range** by Viking; vikingrange.com. 1960s light fixtures from Downtown; downtown20.net Niko dining table and stools from the Downtown Classics Collection by Downtown AGE 82: In guest room, Mulholland bench from the Downtown Classics Collection by Downtown; downtown20.net. Canopy bed by RH: rh.com: painted in metallic silver by Ralph Lauren Paint; ralphlaurenpaint.com.
In master bath, R. W. Atlas tub fittings by Waterworks; waterworks.com. In master suite, Italian Campaign bed by Anthropologie; anthropologie.com. PAGE 83: On walls Province Blue paint by Benjamin Moore; benjaminmoore.com

ART AND CRAFT

PAGES 84-91: Architecture and interiors by Ashe + Leandro: asheleandro.com, Landscape design by Stephen Stimson Associ stephenstimson.com. Paint throughout by Benjamin Moore; benjaminmoore.com.
Windows by Marvin Windows and Doors; marvin.com. PAGES 84–85: Ceiling lights designed by Ashe + Leandro; ashelandro.com; custom made by the Urban Electric Co.; urbanelectricco.com. Pantaleria sofas and Infante slipper chairs by Christian Liaigre (T); christian-liaigre.us. On slipper chairs, Raffia acrylic, in oyster, by Perennials (T); perennialsfabrics.com. On sofa, pillows of Super Yacht Stripe fabric by Ralph Lauren Home; ralphlaurenhome.com. PAGE 86 Cocktail table by Robert Pluhowski: pluhowski-.com. Custom-made wool rug by John Robshaw Textiles; johnrobshaw.com. PAGE 87 Poolside lounge chairs by Sutherland (T); sutherlandfurniture.com: with cushions in Slubby acrylic, in grotto, by Perennials (T); perennialsfabrics.com. PAGE 88: Refrigerator by Sub-Zero; subzero-wolf.com. Range by Wolf; subzero-wolf.com. Sink fittings by Dornbracht; dornbracht.com. Miss pendant lights by Davide Groppi; davidegroppi.com. Bernard-Albin Gras sconces by Design Within Reach; dwr.com. Barstools by Garza Marfa; garzamarfa.com. PAGE 89: Neverending table by MA/U Studio; maustudio.net. PAGE 90: In corridor, vintage pendant lamps from Obsolete; obsoleteinc.com. In master bath, subway tile, tub, towel racks, and bath and shower fittings all by Waterworks; waterworks.com. In master suite, Indigo Turban coverlet by John Robshaw Textiles; johnrobshaw.com. Wall lamps by Christian Liaigre (T); christian-liaigre.us. Carpet by Rosemary Hallgarten from ALT for Living; altforliving.com. PAGE 91: Peninsula cocktail table by Sutherland (T); sutherlandfurniture-.com. Pure sofas by Henry Hall Designs; henryhalldesigns.com; with cushions in Slubby acrylic, in grotto, by Perennials (T):

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PAGES 92-99: Interiors by Nick Olsen Inc.: nickolsenstyle.com. Architecture by Baxt Ingui Architects: baxtingui.com. Landscape design by Christina Michas Landscape Design; 718-736-3328. **Windows** by Kolbe Windows & Doors; kolbe-kolbe.com. Upholstery throughout by David Haag; davidhaag.com PAGES 92–93: Custom-made cocktail table by Larrea Studio; larreastudio.com. Walls painted in a custom finish by Chris Pearson chrispearsonfloors.com. On custom-made sofa, Luxury cotton velvet by Fabricut (T); fabricut.com; with accent pillows of fabrics by Clarence House (T): clarencehouse com. Floor lamp from Circa Lighting; circalighting.com PAGE 95: Picture lights from Circa Lighting; circalighting.com. Climate sofa by Dune; dune-ny.com. PAGE 97: In kitchen, hood by RangeCraft; rangecraft.com. Range by Wolf; subzero-wolf.com. Dining table by RH; rh.com Simplified Casino chairs by Soane Britain; soane.co.uk: in Ooh La La faux leather by Brentano from Pollack (T); pollackassociates .com. In main staircase. 19th-century lantern from Ann-Morris Inc. (T); ann-morris. Barkskin wall covering by Caba Co.; barkskincom. Leather-trimmed runner by Patterson Flynn Martin (T): pattersonflynnmartin.com. In office, Richmond Park wallpaper by Zoffany (T); zoffany.com. Lamp by Vaughan (T); vaughandesigns.com. PAGES 98-99: In child's room, on ceiling, Fireworks wall covering by Hinson & Co. from Donghia (T); donghia.com.
On walls, Moroccan 5143 wall covering by Phillip Jeffries (T); phillipjeffries.com. Picture light and swing-arm sconce from Circa Lighting; circalighting.com. Custom-made bed

by Fine Arts Furniture; fineartsfurn.com In children's room, Raphael II wallpaper by Sandberg from Stark (T); starkcarpet.com Trundle beds by Fine Arts Furniture. Bedding by RH; rh.com. Throw pillows in wool tartan by Holland & Sherry (T); hollandsherry.com. In master bedroom, curtains of Madame Thar silk by Tulu Textiles, available from Studio Four NYC (T): studiofournyc.com: trimmed in fringe by Samuel & Sons (T); samuelandsons.com On vintage slipper chair, silk satin all by Krayet (T); kravet.com; upholstered by Luther Quintana (T); Iqupholstery.com. On custom-made headboard, NF Windsor 74 velvet by Lee Jofa (T): leeiofa.com: upholstered by Luther Quintana (T). Walls painted in a custom finish by Chris Pearson; chrispearsonfloors.com.

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PAGES 100-109: Architecture by Peter Pennoyer Architects; ppapc.com. Interiors by Katie Ridder Inc.: katieridder.com, PAGE 101: Saltram Collection table and chairs by RH; rh com On chairs cushions in outdoor fabric by Sunbrella; sunbrella.com. PAGE 102: On shutters, Blue Note paint, and on windo and doors, Umbria Red paint by Benjamin Moore; benjaminmoore.com. Mahogany windows and doors by Architectural Components Inc.; architecturalcomponentsinc.com PAGES 104-5: On walls, India Tea Paper wallpaper, in gentleman's pink, by de Gournay (T): degournay.com. Curtains of Olive linen by the Ulster Linen Co. Inc.; ulsterlinen.com. Valance of Olive linen by the Ulster Linen Co. Inc.: custom embroidered by Penn & Fletcher; pennandfletcher.com. Soane Pattern V mantel by Chesney's; chesneys.com. On sofa, Spill the Beans linen by MK Collection (T); mkcollection-.com. On easy chair. Colorado linen by Manuel Canovas (T): cowtan.com. On club chair at right, Le Grand Corail series fabric by Pierre Frey (T); pierrefrey.com. PAGE 106 In kitchen, Moorish Circles wall covering by Neisha Crosland from Clarence House (T) clarencehouse.com. Range and hood by Viking: vikingrange.com. Riviera chairs by Serena & Lily; serenaandlily.com. In dining room, chairs and mahogany table from Stair Galleries; stairgalleries.com. Curtains of Alexander fabric by John Stefanidis from Harbinger (T); harbingerla.com. Blinds by Levolor; levolor.com On walls, custom gloss paint by Fine Paints of Europe; finepaintsofeurope.com. PAGE 107: In study, for curtains and on custom-made club chair, Fruktträd linen blend by Jobs Handtryck; iobshandtryck.se. On antique armchair. tartan by Christopher Hyland (T); christopherhyland com. In stair hall. Scraffito wall covering by Katie Ridder Inc. from Holland & Sherry (T); hollandsherry.com. Wool runner by Studio Four NYC (T); studiofournyc.com. Oak flooring by Mountain Lumber Co.; mountainlumber.com In powder room, on walls, Turtle Bay wall covering by Katie Ridder Inc.; katieridder.com PAGE 108: In master bedroom, pendant-light shade by Shades from the Midnight Sun 914-779-7237. Custom-made bed by Charles H. Beckley Inc.; chbeckley.com; upholstered in Skye wool by Manuel Canovas (T): cowtan.com. Custom-made bedding by Leontine Linens; leontinelinens com On walls Small Damask wall covering by Lee Jofa (T); leejofa.com. In master bath, medicine cabinets by Robern robern.com. Sinks and fittings by Waterworks; waterworks.com. PAGE 109: On walls, blueand-white-stripe fabric by Libeco; libeco.com. Custom-made bed by Charles H. Beckley Inc.; chbecklev.com. Bedding by Leontine Linens: leontinelinens.com. On armchair, Textile Green Birds linen by Josef Frank from Svenskt Tenn (T); svenskttenn.se. Custom-made carpet by Studio Four NYC (T); studiofournyc.com. □

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